

Happenings  
of the Week.  
on the Stage.

THE WEEK AT  
THE THEATRES.

**SALT LAKE THEATRE**—  
Tuesday and Wednesday, and Wednesday matinee, "A Lady of Quality;" Thursday, "Carmen;" presented by Eugenie Blair. Friday and Saturday, "The Little Minister;" presented by the Little Theatre company.

**NEW GRAND THEATRE**—  
Gau Opera company in repertoire. Monday, Tuesday and Wednesday, "El Capitán;" Wednesday matinee, "Pinafore;" Thursday and Friday, "Isle of Champagne;" Saturday matinee and night, "Little Tycoon."

MONDAY NIGHT the house was comfortably filled. Tuesday every seat was occupied. Wednesday people were standing. Thursday more stood. Friday they were packed in. Saturday—can't say. The form closes before the evening performance. And it was Lent, too. Somebody will ask William A. Brady how he did it, and he ought to answer, "I had a good show and George Murray." This is all the explanation required. "Way Down East" with its wholesome comedy and pathos, could not help striking public fancy, and striking it hard, under most any circumstances; and when the play is preceded by "Uncle George," who hardly excepted the lamp posts in casting his shower of readable description and comment about the state, it was bound to be a success.

It is a safe prediction that Brady will send something else here for a week's stand. All we can hope for is that it will be something equal to "Way Down East."

Through the courtesy of Stage Manager Busby a Herald man watched the "Way Down East" snowstorm in operation one night last week, for the sole purpose of making a grand exposure for the benefit of the shivering public. The first thing observed is a large, triangular-shaped sleeve hanging overhead and filled with paper, which has been cut, of course, to the proper size to represent the beautiful. Two ropes attached to it are held by a stage hand, who sits in a chair and reads the Sunday papers while he tugs first at one and then at the other—very monotonous labor—causing the snow to fall steadily as it sifts through the wire netting. Lights are arranged to intensify the whiteness of the snow. Off to one side of the window, through which the audience sees the storm, there are four twenty-four-inch electric fans, each with its motor of one-quarter horse power, running at the rate of 116 revolutions a minute, and so arranged as to give the snow the proper diagonal and whirling descent as it strikes the current. That might be the whole thing in a nut shell, but it isn't. There is a good deal more to Criswell's invention, all appliances in which, by the way, are patented.

Above each fan there is a cylinder full of salt, just plain, ordinary salt. Every time the door is opened, another stage hand pulls a lever and the salt comes out in a steady stream. It is caught by the current from the fan and is blown by the door with terrific force. This is the sleet effect, and when the actors are seen to lower their heads as they rush out into the storm, it is not all play acting. Should they stand upright the full force of the salt would catch them in the face, and as may be imagined, such an experience would be anything but pleasant. Two barrels of snow and 150 pounds of salt are used at every performance.

The wind is produced by silk. The texture is pulled tight over a cylinder of slats, which turns by a crank, and it depends on how tightly the silk is pulled over the slats whether the wind is a breeze or a gale.

Each player before entering, during the storm scene, dips his feet in a bucket of water, and has the stage hands throw salt at him. The boots, being wet, the salt adheres to them. Salt also is thrown over his head and shoulders, so that the effect is general. When he comes on the stage the actor looks as though he might have walked several miles in a snowstorm. It is without doubt the most realistic storm scene ever produced on the stage.

Will some physician, scientist or weather expert kindly explain why every thespian who appeared in Salt Lake last week and the week previous caught cold? This is supposed to be a splendid climate and the altitude is ideal, so actors usually say, and while this is changeable weather, there is an absence of explanation for the awful epidemic.

Blackmore of the Cummings Stock company, could not speak above a whisper, and Miss Hall came quite near to going out of commission. Ralph Cummings doctored all week, in order to get through his part. Miss Hope and Mr. Byrne claimed their scenes in "Way Down East" were ruined by bad throats and Mr. Fisher, the squire, says he lost ten pounds through his "pipes" being affected.

Madame Sembrich's appearance at the tabernacle is not far away—March 14 is the date—and as the event draws nearer the public is beginning to realize its importance. Certainly Salt Lake has never heard anything to compare with a performance outlined. We have had Meibla and Nordica and other great artists in concert, but never has "Faust" been sung complete in this city. With such an artist as Sembrich, and such a company as she carries, to say nothing of the addition of 250 or more voices—the tabernacle choir—in the choruses, it should be a matter of congratulation to all interested in music that the treat is in store.

Director Stephens is hard at work on the preparations and it should be a great success.

Mme. Sembrich is not an Austrian, but a Pole, and she sang the first song in the Polish language that had been heard for many years in St. Petersburg. She sang as an encore a song of Chopin's, and to her astonishment the audience in the opera house heard it with great enthusiasm. It was after this that she went to the imperial palace to sing for Alexander II. He asked her to sing some of Chopin's songs.

"Put your majesty, I can sing Chopin only in Polish," she answered.

"Why, sing it in Polish, of course," he rejoined. Mme. Sembrich did so, and after that her Polish songs were a regular feature of her appearances in St. Petersburg. But in other parts of Russia they were not so well received. On her way back to Dresden from St. Petersburg that year, Mme. Sembrich sang at Vilna, one of the former Polish capitals. She has sung there regularly every year during the ten



EUGENIE BLAIR IN "A LADY OF QUALITY."



SCENE IN "EL CAPITAN."

which have passed since she began to get yearly to St. Petersburg. But that first visit was different in one important particular from any other. When she appeared in Vilna, he came to my hotel and when he was leaving he asked me what I would sing. I had already signed the papers and told him so.

"But I will come into your dressing room tonight," he said, "and see what your music is." He did come. But my husband had taken a great pile of music to the theatre and it would have taken him too long a time to get through that."

Dramatic Editor Herald: Will you kindly state, to decide a bet, whether or not Sol Smith Russell ever played "The Taming of the Shrew?"

E. D. Yes, Mr. Russell produced it at Powers' theatre, Chicago, in December, 1897. He appeared as Petruchio and Miss Edith Crane as Katherine. The comedy was arranged in two acts for Mr. Russell.

Information reaches The Herald that Harrington Reynolds, who made so favorable an impression here this season with the Frawley company, was quietly married in Los Angeles last week. His bride is Rose Braham, the youngest daughter of Levi Braham, who was associated with Ed Harrington for a number of years. Miss Braham formerly played Beauty Fairfax in "The Telephone Girl," which, singularly enough, was among the week's attractions here.

The Cummings Stock company left last night for Boise and a good many Salt Lake residents regret their departure. Their season here has been a losing proposition almost from the start, owing to bad management partially and more largely to natural conditions. For this reason, perhaps, Mr. Cummings is just as satisfied to leave as many of the company's admirers are disappointed. The company plays "Nell

Gwynn" at Boise today. In modern dress, the play is a success in any rate, but no explanation as to what has become of the costumes is offered. They were probably shipped on to Seattle, the next stand Boise will doubtless relish the sight of King Charles II in a full dress suit.

GLIMMERINGS.

The husband of Mrs. Fiske, through his paper, the Dramatic Mirror, continues with unrelenting vigor the war on the trust.

Hal Russell is with Mrs. Le Moyne in "The Greatest Thing in the World." Ada Dwyer Russell is with Lieber & Co.'s "Lost River."

Charles A. Stevenson, who plays Bernard to Mrs. Carter's "Zaza," reports that it is suing his wife for divorce in order to marry the actress.

Mrs. Fiske's engagement at San Francisco ended as it began—with all tokens of enthusiasm. Her term of four weeks there was an unusually long engagement for a city with a comparatively small English-speaking population, but was a huge success.

Alice Nielsen will be the next American star to shine in London. With her opera company, Miss Nielsen will sail for England about March 20, to open early in April in an extended engagement at the Shaftesbury theatre. Both "The Singing Girl" and "The Fortune Girl" will be used.

Sylvia Lynden, who at a moment's notice took Olga Netherole's part in "Sapho" at Brooklyn recently when Miss Netherole was taken ill and who has since scored successfully in the part at Buffalo and Milwaukee, has made such a strong impression that Louis Netherole, Miss Netherole's brother and manager, has decided to star her next season. Mr. Netherole is looking for a suitable play for Miss Lynden and expects to secure for her a New York opening. She played "Sapho" on the road last season.

Miss Beryl Hope of the "Way Down East" company is about to blossom as



SCENE FROM "THE LITTLE MINISTER."

home, appetite, etc. By a strange coincidence, the writer of the article, who is also the artist, was on the art staff of a San Francisco paper when Miss Bates first appeared in that town as a member of Frawley's stock company several years ago, and was a personal friend of the actress.

Thomas Q. Seabrooke is credited by the Baker City Republican with having engaged in a gun play with Will C. Mandeville, who plays the duke in "The Rounders," and it was all over Jeanette Lowry, the Quakeress of the cast. No one was killed, but the rivalry for the pretty little woman is intense. The trouble occurred at a railroad station.

LYRICS.

The tabernacle organ is silent.

Three weeks have slipped by now since one Salt Lake musician has challenged another to an instrumental duel. The town is improving.

Sembrich says: "The real purpose, not only of music, but of all art, is to open to the soul, the heart and the eye all that is noble and beautiful, and true."

Atlanta, Ga., has a negro minstrel by the name of "Lard-Can Charlie"—supposed to be a nickname. His chief claim to distinction is his ability to play four instruments at once, all of which are attached to his guitar. This same negro can transpose at sight and play the four parts of a quartette on his peculiar contrivance.

Madame Sembrich is accounted the most perfect singing artist in the world and is, at the same time, the best paid of opera singers. Both in Europe and America her financial successes have equaled her artistic triumphs, which knowing ones say has not been accorded to any singer since the days of Patti.

Apparently "The Holy City" has been added to the long list of immortal songs led by "Annie Laurie" and "Old Kentucky Home." It was sung first many years ago; then there seemed to be a lull in the demand for it. The sale is now steadily increasing, and concerts of sacred character at which "The Holy City" is not heard are rare indeed. Musicians are beginning to wonder whether it will have a successor.

Speaking of popular songs—songs, rather, that have attained popularity, an eastern journal has compiled a list showing what money-makers some of them are. It gives "Hot Time in the

Old Town" a sale of 750,000 copies, from which a royalty of \$30,000 was collected. This song is reputed to have been written by Joe Hayden, who was at the Salt Palace theatre all last season. "Sweet Marie" had a sale of 600,000 copies; "On the Banks of the Wash" 500,000 each; "Answer," 400,000; "Oh, Promise Me," 400,000; "Sunny Tennessee," 300,000; "I've Been in Old Kentucky," 250,000; "Because," 200,000; "Hello, My Baby," 150,000; and "Just Tell Them That You Say Me," 400,000. The royalties derived from each are proportionately large with "Hot Time."

Miss Katherine Sinclair will sing "O. Salutaris" by Stearns, at morning mass at St. Mary's cathedral today.

Viola Pratt Gillette writes home that she has signed a contract for an extended London season at an advanced salary.

Bertha Harwood, in a cleverly compiled description of the real musical negroes of the south, written for Music Trades, tells of their taste for morbid and sentimental songs. While in Georgia recently the young woman says she heard the following, set to dismal music, but not in a minor key: "Dear father, dear father, did you bring me any gold, any gold, to get me free, or did you only come to see me hung upon this willow tree?"

The darky who sings this says "willow" tree. The chorus to the song is

TWO STARS OF THE SEMBRICH OPERA COMPANY.



Mattfeld, Soprano.



De Lara, Tenor.

TABERNACLE, THURSDAY EVENING,

March 14, at 8:15.

Only Appearance in Salt Lake City of the

SEMBRICH OPERA COMPANY

Under the direction of C. L. Graff, in Gounod's

"FAUST."

MARGUERITE, - - Madame Sembrich

SIEBEL ..... MADAME MATTFELD

MARTHA ..... SIGNOR DADO

MEPHISTOPHELES ..... SIGNOR BENSUADE

VALENTINE ..... SIGNOR GALAZZI

WAGNER ..... SIGNOR DE LARA

FAUST ..... SIGNOR DE LARA

GRAND ORCHESTRA ENTIRE CHORUS  
AND TABERNACLE CHOIR.

Scale of Prices,  
\$1.00, \$1.50.

Sale Opens

Tuesday, March 7.

Mail orders received on or before that date accompanied by check will receive attention, and seats will be assigned as near as possible to the location desired.